7 CONTACT!

Alan Gilbert and the New York Philharmonic
2010–11 Season
Alan Gilbert's journey of musical discovery can be traced on Alan Gilbert and the New York Philharmonic: 2010–11 Season; the series' wide-ranging repertoire reflects his programmatic belief that individual works, both familiar and brand-new, should be combined in innovative ways in order to surprise, challenge, and delight the listener.

“When I became the Music Director of the New York Philharmonic a year ago, I was excited by the prospect of creating a close connection with the audience,” Alan Gilbert has said, adding, “I wanted our listeners to know that we choose every work we perform out of a real commitment to its value, so that even if someone isn’t familiar with a piece, they would feel comfortable coming to hear it simply because we programmed it.”

Alan Gilbert and the New York Philharmonic: 2010–11 Season — 12 high-quality recordings of almost 30 works, available internationally — represents the breadth of Alan Gilbert's programs in his second season as Music Director. Building on the success of last year’s Alan Gilbert: The Inaugural Season, the first time an orchestra offered a season's worth of recorded music for download, the new series is more accessible and more flexible, offering performances either as a complete series or as individual works.

The 2010–11 series allows listeners to explore and own music that spans world premieres of Philharmonic commissions to works by past masters. Subscribers also receive bonus content, including audio recordings of Alan Gilbert’s onstage commentaries, the program notes published in each concert’s Playbill, and encores given by the soloists — all in the highest possible audio quality available for download.

For more information about the series, visit nyphil.org/itunes.

Magnus LINDBERG (b. 1958)
Souvenir (in memoriam Gérard Grisey)
(2010; World Premiere–New York Philharmonic Commission)

24:51
I 9:46
II 9:59
III 5:06

GRISEY
Quatre chants pour franchir le seuil (Four Songs for Crossing the Threshold), for soprano and ensemble
(1997–98)
45:05

Prière
I. La mort de l'ange (The Death of the Angel)
Interlude
II. La mort de la civilisation (The Death of Civilization)
Interlude
III. La mort de la voix (The Death of the Voice)
Faux interlude (False Interlude)
IV. La mort de l'humanité (The Death of Humanity)
Berceuse (Lullaby)

BARBARA HANNIGAN, Soprano

(continued)
One of the unquestionable highlights of my first year as the New York Philharmonic’s Marie-Josée Kravis Composer-in-Residence was my involvement, along with Music Director Alan Gilbert, in launching CONTACT!, a new-music series devoted entirely to the music of our time. Our audiences responded very warmly to the concerts during the 2009–10 season, when we shepherded seven newly commissioned works into existence. I have always loved following the music of younger composers, and one of the great joys of my position is that I have been inundated by scores that arrive in the mail. I love reading through them.

This year we continued to spotlight significant contemporary composers. However, our goal in CONTACT! is not to create a formula or template, and our first program this season (November 19–20, 2010) was a little different in that the second half was given over to music by a composer who is no longer living: Quatre chants pour franchir le seuil, written in 1997–98 by my late teacher Gérard Grisey, who passed away 12 years ago, very suddenly, of a stroke. He was tremendously admired internationally within the new-music community, and I had the honor of working with him when I was a young composer. Gérard was an amazing man. I have often thought that Grisey, rather like Xenakis, is a composer who was truly unique and whose world was complete on its own. If I have to pick one work to represent Gérard Grisey, it is this one, his last completed work, and a work that very much involves thinking about death — almost as if he had a premonition of his own passing. On the same concerts, we also premiered a work I composed in his honor, Souvenir (in memoriam Gérard Grisey).

On the second program (December 17–19, 2010) we turned to three vibrant voices of the new-music community, giving the world premieres of two works by American composers, both commissioned by the New York Philharmonic — True South by James Matheson, and neverthesamerivertwice by Jay Alan Yim — and presented the first U.S. performances of a very recent work by a British composer — Julian Anderson’s The Comedy of Change, which was premiered a little over a year ago.
Notes on the Program
By James M. Keller, Program Annotator

Souvenir (in memoriam Gérard Grisey)
Magnus Lindberg
The Marie-Josée Kravis Composer-in-Residence

Magnus Lindberg, now in his second season as the New York Philharmonic’s Marie-Josée Kravis Composer-in-Residence, emerged on the international music scene in the 1980s as one of a handful of Finnish composers of his generation that included Kaija Saariaho, Jouni Kaipainen, and Esa-Pekka Salonen. All four studied with the same teacher at the Sibelius Academy in Helsinki, the renowned composer and pedagogue Paavo Heininen. Lindberg also worked with another senior eminence of Finnish music, the composer Einojuhani Rautavaara.

Lindberg and Salonen together founded Toimii, an instrumental ensemble that not only championed modern music but also helped both composers investigate novel instrumental possibilities and compositional procedures. Lindberg was also active as a pianist, making appearances in concert — and on recordings — especially in contemporary repertoire. In 1981 he left Finland for Paris, where he studied with Vinko Globokar and Gérard Grisey. Other formative training came from Franco Donatoni (in Siena), Brian Ferneyhough (in Darmstadt), and at the EMS Electronic Music Studio in Stockholm. His work has been honored with such awards as the UNESCO International Rostrum for Com-

In Short
Born: June 27, 1958, in Helsinki, Finland
Resides: in Helsinki
Work composed: 2010, on commission from the New York Philharmonic
World premiere: these performances, November 19–20, 2010, at Peter Norton Symphony Space and the Metropolitan Museum of Art, New York City


During the 1980s Lindberg’s music revealed its composer’s penchant for complexity, a trait that led him to be uncompromising in the difficulties he sets before his musicians. “Only the extreme is interesting,” he proclaimed. Lindberg grew increasingly preoccupied with the intricacies of rhythmic interaction on multiple levels; this led to the composition, in 1983, of his Zona for solo cello and chamber ensemble, which brought his investigations of rhythmic complexity to the practical limit of the unaided human mind. For his next major work, the award-winning Kraft (for orchestra plus an ancillary ensemble, playing on both traditional musical instruments and “found objects” such as chair legs and car springs), a piece that the New York Philharmonic performed earlier this season, he devised a computer program to assist in generating more meticulous calculations to fuel his composition.

Following the intense difficulty of Zona and Kraft, Lindberg proceeded to soundscapes that, in many cases, seem more relaxed and less insistently on overload. However, many of Lindberg’s scores, even those in the modern “classiciist” mode, remain generally vigorous, colorful, dense, and kinetic — and despite the extreme refinement of his compositional method, his scores manage to sound very spontaneous.

Although he has worked in a variety of genres, Lindberg has carved out a reputation as a composer of orchestral music. “The orchestra,” he has declared, “is my favorite instrument.” Yet Souvenir is a rather unique orchestral work in his oeuvre. “The piece is structured in three movements,” Lindberg notes. “That’s unusual for me, since I usually write a piece in a single movement that may be split into sections, but not into separated movements.” He continues:

I didn’t start out planning this work to reflect my thoughts about Gérard, yet it ended up having that connection. It’s also connected to the fact that another important feature of my life was the summer I spent with Franco Donatoni in Italy, and my appreciation for his chamber symphony, titled Souvenir, from 1967. The connection of two of my teachers within this project made sense; it became a kind of “souvenir” world that led me back to the concept of the sinfonietta, the works for small orchestra. When you think about the sinfonietta, Schoenberg’s Chamber Symphony stands as a reference point, but I would also say that sinfoniettas became a big thing in the 1960s and ’70s, when groups like the London Sinfonietta and the Domaines Musicales provided small-scale symphonic opportunities for composers who didn’t have the opportunity to work with full orchestras. I felt nostalgic to get back to this world of the sinfonietta, and so I have scored this work for just one instrument per part — strings and winds (with two horns, because I think of the horns as a pair) — and two percussionists. Having spent many years working with big orchestral textures, I was suddenly faced with the challenge of writing for what, in comparison, seems like an almost “naked” ensemble.

Instrumentation: flute, oboe, clarinet, bassoon, two horns, trumpet, trombone, tuba, piano, harp, two violins, viola, cello, double bass, and a percussion complement comprising orchestra bells, vibraphone, tenor drum, bass drum, two suspended cymbals, marimba, triangle, bongos, two Chinese cymbals, and tam-tam.
**Quatre chants pour franchir le seuil (Four Songs for Crossing the Threshold),**
for soprano and ensemble

**Gérard Grisey**

Born on the eastern edge of France (near the Swiss and German borders), Gérard Grisey spent two years (1963–65) at the Trossingen Conservatory, after which he moved on to the header musical climate of the Paris Conservatoire. He would remain there from 1965 to 1972, studying composition with Olivier Messiaen, although he took a year in the middle of that span to work with Henri Dutilleux at the École Normale Supérieure de Musique (also in Paris) in 1968. By the time Grisey left the Conservatoire he had acquired a pocketful of prizes in harmony, fugue, piano accompaniment, and composition. Even while working at the Conservatoire he began pursuing advanced private studies in electro-acoustical music with Jean-Étienne Marie (whose own music often explored the coincidence — or not — of competing time structures), and in 1974 he delved into the strict science of acoustics at the Faculté des Sciences in Paris.

In 1973 Grisey co-founded L’Itinéraire, a avant-garde performing ensemble and musicians’ collective that would become a principal conduit for his compositions. He would also become affiliated with IRCAM (Institut de Recherche et Coordination Acoustique/Musique), the acclaimed center for experimental music and technology in Paris, which at that time was directed by Pierre Boulez. Grisey would further develop his musical explorations under the guidance of such figures as Xenakis, Stockhausen, and Ligeti, with whom he worked during the acclaimed Ferienkurse für Neue Musik in Darmstadt, where he spent his summers from 1976 to 1982.

From 1982 to 1985 Grisey taught composition on the faculty of the University of California, Berkeley, but in 1987 he returned to Paris to become professor of orchestration and composition at the Conservatoire, where he would remain until his death. In the 1970s he worked on a treatise dealing with the psychological and phenomenological properties of time, pulse, sounds, and the acceleration and deceleration of rhythmic patterns. He published a handful of theoretical articles in forward-looking periodicals, and in 1986 he published a book titled *Musique et Psychologie*. While these writings helped crystalize his theories, at least as important was the influence he exerted on his colleagues and pupils, including such eminent figures of the avant-garde as Tristan Murail, Eric Tanguay, Magnus Lindberg, and — among his followers — Kaija Saariaho, Jonathan Harvey, Philippe Hurel, and Marc-André Dalbavie.

Grisey was a central figure of music constructed out of a specific awareness of the acoustic bases of sound and the psychology of human perception — a style described as *musique spectrale* (“spectral music,” meaning “relating to a spectrum”), the term itself having been coined by Grisey’s colleague Hugues Dufourt.

At the heart of this style lies a foundation of consonance — not in the sense that his music is what would be considered “harmonically consonant” (decisively not, since much of Grisey’s writing is, in fact, microtonal), but rather in that it is based on a listener’s awareness of consonance as a sort of reference point to which a piece’s behavior might be related. If a specific note or harmony is considered the basis of a piece — the piece’s fulcrum, or the central sonority from which the music is derived and around which it revolves — the listener will perceive all the music’s changes in terms of an evolving relationship to that central point. This was a frankly radical idea when Grisey began to embrace it in the early 1970s. It contrasted fundamentally with the then-reigning dominance of serialism, which tended to equalize the value of all parts of a composition so that the ideas of relative consonance and dissonance were rendered largely irrelevant. In spectral music, the very acoustics of sounds serve as a generative force of musical composition, and in the resulting compositions the music might be said to “modulate” away from and back toward a central consonance. “Music is made with sounds, not with notes,” Grisey would often assert.

Grisey left a relatively small catalogue of works, but the pieces tend not to be small themselves, and they are certainly jam-packed with both philosophical conception and musical detail. *Quatre chants pour franchir le seuil*, his last composition, takes on the subject of death from the perspective of texts from strikingly disparate eras. Although he did not live to hear the work performed, he had prepared the following program note to accompany it:

I conceived of *Quatre chants pour franchir le seuil* as a four-part musical meditation on death: the death of the angel, the death of civilization, the death of the voice, and the death of humanity. The four movements are separated by short interludes, insubstantial musical particles intended to maintain a level of tension slightly above the level of polite but slackened silence that takes over in concert halls between the end of one movement and the beginning of the next. The chosen texts belong to four civilizations (Christian, Egyptian, Greek, Mesopotamian) and have in common a fragmentary discourse about the ineluctability of death. The choice of how to put them together was dictated by the musical need to set off the lightness of the soprano voice against a sonic mass that is low and heavy, but nonetheless sumptuous and colorful.

(continued)
I – La mort de l’ange (The Death of the Angel), after Les heures de la nuit (The Hours of the Night) of Christian Guez-Ricord

I knew Christian Guez-Ricord at the Villa Médicis from 1972 to 1974 and on various occasions we broached the possibility of working together. Then our paths went in different ways and for a while my research led me away from vocal writing. His death, which came in 1988 at the end of a tragic life, threw me for a loop. Even more so did these few verses, as the hushed apogee of a dense, mystical, weighty oeuvre of Judeo-Christian images, almost medieval in its incessant quest for the Grail. Indeed, the death of the angel is the most horrific of all since it resigns us to bid farewell to our dreams. In its minimalism, this calm and perfectly structured passage introduces, through its proportions, the structures of time that operate in this movement. Beyond that, these structures will run through the two ensuing movements of Quatre chants.

One will notice time that extends beyond the metric structure, a slight overflow and (especially) fatal syntactic error that signals the poem’s, and the poet’s, being cut off by death.

III – La mort de la voix (The Death of the Voice), after Erinna

Faraway Greek poet of the sixth-century B.C.E., of whom we know next to nothing, Erinna left us these two verses. The emptiness, the echo, the voice, the shadow of sounds and silence are so familiar to the musician that I am, that these two verses seemed to me to be awaiting a musical setting. Can it be that so many centuries have altered our mourning so little?

IV – La mort de l’humanité (The Death of Humanity), after the Epic of Gilgamesh

In the Epic of Gilgamesh, the immortal Utanapishtim tells the hero the “secret of the Gods”: the flood. Like Noah in the Bible, he is saved from the cataclysm of which even the gods were said to be terrified. The Great Mother Goddess shrieks like a woman about to give birth, and music takes the place of the reading about the disaster when the voice is heard through the gaps in the din. Squalls of wind, driving rain, hurricane, flood, tempest, slaughter: these elements give rise to a grand polyphony in which every layer follows its own trajectory in terms of time. Almost like a fifth song, again

“diatonic,” the tender lullaby that affixes a final seal to this cycle brings not slumber but rather an awakening. Music of the dawn of a humanity finally unencumbered by nightmare. I dare to hope that this lullaby will not be of the sort that we will sing tomorrow to the first human clones when we feel the need to awaken them to the unsustainable genetic and psychological violence that have been laid down for them by a humanity desperately in search of foundational taboos.

Instrumentation: soprano solo plus flute (doubling piccolo and alto flute), bass clarinet (doubling “regular” B-flat clarinet), contrabass clarinet (doubling bass clarinet), tenor saxophone (doubling alto and soprano saxophones), baritone saxophone (doubling tenor saxophone), trumpet (doubling piccolo trumpet), tenor tuba (doubling bass tuba), bass tuba, harp, violin, cello, and double bass, and a percussion complement comprising vibraphone, marimba, xylophone, orchestra bells, four steel drums, crotales, metal chimes, tuned gongs, three congas, two bongos, log drums, tom-toms, four tam-tams, three bass drums, and three vibra-slaps.
James Matheson

James Matheson received his undergraduate degree at Swarthmore College, where he was a composition student of Gerald Levinson, and did his graduate work at Cornell University, where he studied composition with Steven Stucky. He has gained a reputation as a promising, emerging voice—particularly in the area of instrumental music, with a special focus on writing works for orchestra. In 2000 he was honored with a Guggenheim Foundation Fellowship, and he went on to receive two prestigious awards from the American Academy of Arts and Letters: the Hinrichsen Award in 2002 and the Goddard Lieberson Fellowship in 2008. From 2005 to 2007 Matheson served as executive director of the MATA Festival of New Music in New York City, and in September 2009 he joined the Los Angeles Philharmonic as director of that orchestra’s Composer Fellowship Program. His upcoming schedule includes a new work for violin and large orchestra, co-commissioned by the Chicago Symphony Orchestra and the Los Angeles Philharmonic; a piano quintet, commissioned by the Cheswaty Foundation for the Borromeo String Quartet and pianist Judith Gordon; and a new work for soprano and chamber ensemble, for Sequitur.

Matheson discusses his new work, True South:

It takes its title from flipping upside down the notion of true north. We tend to think of the north as being where the most activity is, the focus of where humanity is. I saw this film, Encounters at the End of the World, a documentary that Werner Herzog made. It’s set at the South Pole. In his film, he goes to Antarctica, … a place that attracts people who are perpetual wanderers, who live at the periphery. Looking at it from this different perspective hit me and became a … foundation for the piece. I use harmonies and sounds that have a familiar aspect to them. I use triads sometimes, but I try to use them in ways that are unusual and unexpected… There are parts of this piece where there’s a lot going on, but the individual components are actually very simple.

Instrumentation: two flutes (one doubling piccolo), two clarinets (one doubling E-flat clarinet, one doubling bass clarinet), two bassoons (one doubling contrabassoon), two horns, trumpet (doubling piccolo trumpet), trombone, timpani, orchestra bells, xylophone, marimba, large tam-tam, vibraphone, steel drum, harp, piano (doubling celesta), and strings.

Jay Alan Yim

Jay Alan Yim received a doctorate in 1989 from Harvard University, where his teachers included Donald Martino, Peter Maxwell Davies, and Earl Kim. He also worked with Harrison Birtwistle at the Dartington Summer School, and delved into electronic music at the Massachusetts Institute of Technology and Stanford University's Center for Computer Research in Music and Acoustics. Since 1989 he has taught on the faculty of Northwestern University, where he serves as coordinator of the composition program. He co-founded the localStyle digital media collaborative, through which he has created installations in museums in the United States and Europe. In the past two years his digital and intermedia works have been installed or presented in Berlin, Turin, London, Chicago, Amsterdam, The Hague, Huddersfield (UK), Budapest, Jerusalem, and Tel Aviv.

In 1995–96 Yim served as composer-fellow at the Chicago Symphony Orchestra and has been honored with numerous awards, including a Kennedy Center Friedheim Award, Guggenheim and National Endowment for the Arts fellowships, and various honors from BMI and ASCAP. His works have been commissioned and performed by such notable ensembles as the Royal Stockholm Philharmonic, Orchestre National de Lyon, Korean Broadcast Orchestra, Chicago Symphony Orchestra, San Francisco Symphony Orchestra, Netherlands Radio Philharmonic, Residentie Orkest Den Haag, Los Angeles Philharmonic, National Symphony Orchestra, and London Sinfonietta.

Yim writes in a highly chromatic idiom and sometimes uses opposing processes to generate the structural energy of his compositions, shifting, for example, between textural passages of apparent transparency and of substantial complexity. His neverthesamertwiceworks (the title derives from the famous statement of Heraclitus of Ephesus) is a concerto for piano and chamber orchestra. “My recent pieces have incorporated social relations as a core element,” Yim said while working on this new composition. “Given today's challenges, I want to create a work that is a collaboration, not a confrontation. The piano and orchestra will be partners rather than adversaries as in the 19th century, solitary hero fashion.”

Instrumentation: flute (doubling piccolo and alto flute), oboe, clarinet, bassoon (doubling contrabassoon), horn, trumpet (doubling flugelhorn), trombone, tuba, two autoharps, vibraphone, cowbell set, two orchestra bells, xylophone, large tam-tam, two Tibetan (or Chinese or Japanese) cup gongs, marimba, crotales, chimes, bass drum, harp, piano, and strings.
**The Comedy of Change**

Julian Anderson studied with John Lambert, Alexander Goehr, and Tristan Murail (not to mention spending short stints with Olivier Messiaen and György Ligeti), and began to gain recognition when he won the 1992 Royal Philharmonic Society Prize for Young Composers. From 1996 to 2001 he was composer-in-residence with Sinfonia 21 in London; from 2000 to 2005 he was composer-in-association with the City of Birmingham Symphony Orchestra; from 2005 to 2007 he was a Young Composer Fellow with The Cleveland Orchestra; and he is currently composer-in-residence with the London Philharmonic Orchestra.

Anderson has served on the faculties of London’s Royal College of Music (where he headed the composition department, 1999–2004), Harvard University, and London’s Guildhall School of Music and Drama. His collaboration with the choreographer Mark Baldwin has led to three works: the most recent, *The Comedy of Change*, was commissioned jointly by the Rambert Dance Company and Amsterdam’s Concertgebouw for the Asko/Schönberg Ensemble.

*The Comedy of Change* was written to mark the 150th anniversary of the publication of Charles Darwin’s *On the Origin of Species*. The ballet was intended to explore the worlds of evolution and dance, approached largely through dichotomies. For example, the theme of “Same/Different” considers (to quote from the Rambert Dance Company’s explanation of the work):

> how similarities become differences and how individuals within a species have commonalities because they share the same features, but there must be differences to produce variation.

“Past/Future” looks at temporal aspects of evolution, and parts of Anderson’s score incorporate music that has already been heard, injected into new contexts: Anderson observes, “Changes in time [are] producing misunderstandings, accidents, absurdities.” The dichotomy of “Conceal/Reveal” plumbs the relationship between camouflage and display in the natural world, even to the extent that a bird’s mating rituals, for example, might emerge flamboyantly from a state of near invisibility.

**Instrumentation:** flute (doubling alto flute and bass flute), piccolo, clarinet and bass clarinet, horn, trumpet, marimba, vibraphone (with bow), orchestra bells, Japanese brass bell, two cowbells, suspended cymbal with bow, metal chimes, whip, newspaper, tam-tam (with superball), harp, synthesizer, and strings.
Four Songs for Crossing the Threshold

1. The Death of the Angel

After The Hours of Night by Christian Guez Ricord

Of him who has a duty to himself to die as angel
... just as he has a duty to himself to die like an angel
my duty is to die myself
he owes this death to himself his angelic destiny is to die just as he has departed like an angel

2. The Death of Civilization

After the Egyptian Sarcophagi of the Middle Empire

811 and 812: (almost entirely disappeared)
814: “Now that you rest for eternity...
809: (destroyed)
868 and 869: (almost entirely destroyed)
870: “I have travelled through ... I have been prosperous ... I make my lamentation ... The Luminous falls inside the...”
961 and 963: (destroyed)
972: (almost entirely obliterated)
973: “which makes the circuit of the sky ... right to the border of the sky ... right to the furthest reach of the arms ... Make me a path of light, let me pass on...
903: (destroyed)
1050: “formula for being a god...”

3. The Death of the Voice

After Erinna

Dans le vide d'en bas, l'écho en vain dérive, Et se tait chez les morts. La voix s'étend dans l'ombre.

4. The Death of Humanity

After The Epic of Gilgamesh

... Six jours et sept nuits, Bourrasques, Pluies battantes, Ouragans et Délice Continuèrent de saccager la terre. Le septième jour arrivé, Tempête, Délice et Hécatombe cessèrent, Après avoir distribué leurs coups au hasard, Comme une femme dans les douleurs, La Mer se calma et s'immobilisa.

Je regardai alentour: Le silence régnait! Tous les hommes étaient Retransformés en argile; Et la plaine liquide Semblait une terrasse.

J'ouvris une fenêtre Et le jour tomba sur ma joue. Je tombai à genoux, immobile, Et pleurai ... Je regardai l'horizon de la mer, le monde ...

Translated by Christopher Wintle and Joe Bain

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The Musicians

MUSICIANS FROM THE NEW YORK PHILHARMONIC
PERFORMING THESE WORKS

Magnus Lindberg's *Souvenir (in memoriam Gérard Grisey)*
Glenn Dicterow, Michelle Kim, violin; Robert Rinehart, viola
Eric Bartlett, cello; Satoshi Okamoto, bass
Mindy Kaufman, flute; Liang Wang, oboe
Pascual Martinez Forteza, clarinet; Kim Laskowski, bassoon
Stewart Rose*, R. Allen Spanjer, David Smith*, horn
Philip Smith, trumpet; Joseph Alessi, trombone; Alan Baer, tuba
Christopher S. Lamb, Daniel Druckman, percussion
Nancy Allen, harp; Eric Huebner*, piano

Grisey's *Quatre chants pour franchir le seuil*
Charles Rex, violin; Maria Kitsopoulos, cello; William Blossom, bass
Mindy Kaufman, flute, alto flute, piccolo
Amy Zoloto*, clarinet, bass clarinet
Bohdan Hilash*, bass clarinet, contrabass clarinet
Paul Cohen*, soprano, alto, and tenor saxophones
Timothy Ruedeman*, tenor and baritone saxophones
Matthew Muckey, trumpet, piccolo trumpet
Amanda Davidson, tenor tuba; Alan Baer, tuba
Christopher S. Lamb, Daniel Druckman, Kyle Zerna, percussion
Nancy Allen, June Han*, harp

James Matheson’s *True South*
Yulia Ziskel, Lisa GiHae Kim, Lisa Kim, Duoming Ba, violin
Dawn Hannay, Kenneth Mirkin, viola
Eric Bartlett, Maria Kitsopoulos, cello
David Grossman, William Blossom, bass
Sandra Church, flute; Alexandra Sopp*, flute, piccolo
Pascual Martinez Forteza, clarinet, E-flat clarinet
Amy Zoloto*, clarinet, bass clarinet
Judith LeClair, bassoon; Arlen Fast, bassoon, contrabassoon
Philip Myers, horn; Ethan Bensdorf, trumpet, piccolo trumpet
Amanda Davidson, trombone
Christopher S. Lamb, percussion; Daniel Druckman, percussion, timpani
Nancy Allen, harp; Eric Huebner*, piano, celesta

Jay Alan Yim’s *neverthesamerivertwice*
Enrico Di Cecco, Yulia Ziskel, Hae-Young Ham, Lisa GiHae Kim, violin
Dorian Rence, Katherine Greene, viola
Sumire Kudo, Qiang Tu, cello
David Grossman, William Blossom, bass
Sandra Church, flute, alto flute; Alexandra Sopp*, piccolo
Sherry Sylar, oboe; Pascual Martinez Forteza, clarinet
Judith LeClair, bassoon; Arlen Fast, contrabassoon
Philip Myers, horn; Denver Dill*, trumpet, flugelhorn
Amanda Davidson, trombone; Alan Baer, tuba
Christopher S. Lamb, Daniel Druckman, percussion
Nancy Allen, harp; Eric Huebner*, piano

Julian Anderson’s *The Comedy of Change*
Michelle Kim, Sharon Yamada, violin; Rebecca Young, viola
Wei Yu, cello; Randall Butler, bass
Sandra Church, flute, alto flute, bass flute; Alexandra Sopp*, piccolo
Pascual Martinez Forteza, clarinet; Amy Zoloto*, bass clarinet
Philip Myers, horn; Ethan Bensdorf, trumpet
Daniel Druckman, percussion
Nancy Allen, harp; Paul Ascenzo*, synthesizer

Sara Griffin, librarian

* Replacement/Extra
New York Philharmonic

2010–2011 Season
ALAN GILBERT Music Director
Daniel Boico, Assistant Conductor
Leonard Bernstein, Laureate Conductor, 1943–1990
Kurt Masur, Music Director Emeritus

Violins
Glenn Dicterow
Concertmaster
The Charles E. Culpeper Chair
Sheryl Staples
Principal Associate Concertmaster
The Elizabeth G. Beinecke Chair
Michelle Kim
Assistant Concertmaster
The William Petschek Family Chair
Enrico Di Cecco
Carroll Webb
Yoko Takebe

Minyoung Chang
Hae-Young Ham
The Mr. and Mrs. Timothy M. George Chair
Lisa Gi Hae Kim
Kuan-Cheng Lu
Newton Mansfield
The Edward and Priscilla Pitcher Chair
Kerry McDermott
Anna Rabinova
Charles Rex
The Shirley Babcock Shamel Chair
Fiona Simon
Sharon Yamada
Elizabeth Zeiltzer
The William and Elfriede Uhlig Chair
Yulia Ziskel

Marc Ginsberg
Principal
Lisa Kim*
In Memory of Laura Mitchell
Soohyun Kwon
The Joan and Joel I. Picket Chair
Duoming Ba

Marilyn Dubow
The Sue and Eugene Mercy, Jr. Chair
Martin Estelman
Quan Ge
Judith Ginsberg
Stephanie Jeong
Hanna Lachert
Hyunj Lee
Joo Young Oh
Daniel Reed
Mark Schmoedler
Na Sun
Vladimir Tsypin

Cynthia Phelps
Principal
The Mr. and Mrs. Frederick P. Rose Chair
Rebecca Young*
Irene Breslau**
The Norma and Lloyd Chazen Chair

Katherine Greene
The Mr. and Mrs. William J. McDonough Chair
Dawn Hannay
Vivek Kamath
Peter Kenote
Kenneth Mirkin
Judith Nelson
Robert Rinehart
The Mr. and Mrs. G. Chris Andersen Chair

Carter Brey
Principal
The Fan Fox and Leslie R. Samuels Chair
Eileen Moon*
The Paul and Diane Guenther Chair
The Shirley and Jon Brodsky Foundation Chair
Evangeline Benedetti

Eric Bartlett
The Mr. and Mrs. James E. Buckman Chair
Elizabeth Dyson
Maria Kitsopoulos
Sumire Kudo
Qiang Tu
Ru-Pei Yeh
Wei Yu
Wilhelmina Smith++

Marilyn Dubow
Eugene Levinson
Principal
The Redfield D. Beckwith Chair
Chin O’Brien
Active Associate Principal
The Herbert M. Citrin Chair
William Blossom
The Ludmila S. and Carl B. Hess Chair
Randall Butler
David J. Grossman
Satoshi Okamoto

Robert Langevin
Principal
The Lila Acheson Wallace Chair
Sandra Church*
Mindy Kaufman

The Joan and Joel Smilow Chair

Liang Wang
Principal
The Alice Tully Chair
Sherry Sylar*
Robert Berti

The Gary W. Parr Chair

Mark Nuccio
Principal
The Eduard and W. Van Alan Clark Chair
Pascual Martinez Forteza
Acting Associate Principal
The Honey M. Kurtz Family Chair
Alucia Salzco++
Amy Zoloto++

Mark Nuccio
Acting Principal
The Eduard and W. Van Alan Clark Chair
Pascual Martinez Forteza
Acting Associate Principal
The Honey M. Kurtz Family Chair
Alucia Salzco++
Amy Zoloto++

The Joan and Joel Smilow Chair

Roberto d’Elia
Principal
The Zarin Mehta Foundation Chair
Sharon Yamada

Joseph Alessi
Principal
The Gurnee F. and Marjorie L. Hart Chair
Amanda Davidson*
David Finlayson
The Donna and Benjamin M. Rosen Chair

Timo Kuoppa
Principal
The George L. Kern Chair

Timpani
Markus Rhoten
Principal
The Carlos Moseley Chair
Kyle Zerna**

Percussion
Christopher S. Lamb
Principal
The Constance R. Hoguet Friends of the Philharmonic Chair
Daniel Druckman*
The Mr. and Mrs. Ronald J. Ulrich Chair
Kyle Zerna

Harp
Nancy Allen
Principal
The Mr. and Mrs. William T. Knight III Chair

Orchestra Personnel Manager
Carl R. Schiebler

Stage Representative
Louis J. Patalano

Audio Director
Lawrence Rock

Honorary Members of the Society
Pierre Boulez
Stanley Drucker
Lorin Maazel
Zubin Mehta
Carlos Moseley

New York Philharmonic
Gary W. Parr
Charman
Zarin Mehta
President and Executive Director

The New York Philharmonic uses the revolving seating method for section string players who are listed alphabetically in the roster.

Keyboard
In Memory of Paul Jacobs

Harpsichord
Lionel Party

Piano
The Karen and Richard S. LeFrak Chair
Harriet Wingreen
Jonathan Feldman

Organ
Kent Tritle

Librarians
Lawrence Tarlow
Sandra Pearson*
Sara Griffin**

Principal

Assistant Conductor

Music Director Emeritus
Kurt Masur

Violins
Kurt Masur,
Leonard Bernstein,
Daniel Boico,
ALAN GILBERT
2010–2011 Season

Flutes
Robert Langevin
Principal
The Lila Acheson Wallace Chair
Sandra Church*
Mindy Kaufman

Bassoons
Judith LeClair
Principal
The Pels Family Chair
Kim Laskowski*
Roger Nye
Arlen Fast

Trombones
Joseph Alessi
Principal
The Gurnee F. and Marjorie L. Hart Chair
Amanda Davidson*
David Finlayson
The Donna and Benjamin M. Rosen Chair

Bass Trombone
James Markey

Tuba
Alan Baer
Principal

Principal Librarian
Sara Griffin**
Alan Gilbert became Music Director, The Yoko Nagae Ceschina Chair of the New York Philharmonic in September 2009. The first native New Yorker to hold the post, he ushered in what The New York Times called “an adventurous new era” at the Philharmonic. In his inaugural season he introduced a number of new initiatives: the positions of The Marie-Josée Kravis Composer-in-Residence, held by Magnus Lindberg; The Mary and James G. Wallach Artist-in-Residence, held in 2010–11 by violinist Anne-Sophie Mutter; an annual three-week festival, which in 2010–11 is titled Hungarian Echoes, led by Esa-Pekka Salonen; and CONTACT!, the New York Philharmonic’s new-music series. In the 2010–11 season Mr. Gilbert is leading the Orchestra on two tours of European music capitals; two performances at Carnegie Hall, including the venue’s 120th Anniversary Concert; and a staged presentation of Janáček’s The Cunning Little Vixen. In his 2009–10 inaugural season Mr. Gilbert led the Orchestra on a major tour of Asia in October 2009, with debuts in Hanoi and Abu Dhabi, and performances in nine cities on the EUROPE / WINTER 2010 tour in February 2010. Also in the 2009–10 season, he conducted world, U.S., and New York premieres, as well as an acclaimed staged presentation of Ligeti’s opera, Le Grand Macabre.

In January 2011 Alan Gilbert was named Director of Conducting and Orchestral Studies at The Juilliard School, a position that will begin in fall 2011. This adds to his responsibilities as the first holder of Juilliard’s William Schuman Chair in Musical Studies, establishing Mr. Gilbert as the principal teacher for all conducting majors at the school. He is also conductor laureate of the Royal Stockholm Philharmonic Orchestra and principal guest conductor of Hamburg’s NDR Symphony Orchestra. He has conducted other leading orchestras in the U.S. and abroad, including the Boston, Chicago, and San Francisco symphony orchestras; Los Angeles Philharmonic; Cleveland and Philadelphia Orchestras; and the Berlin Philharmonic, Munich’s Bavarian Radio Symphony Orchestra, and Amsterdam’s Royal Concertgebouw Orchestra. From 2003 to 2006 he served as the first music director of the Santa Fe Opera.

Alan Gilbert studied at Harvard University, The Curtis Institute of Music, and The Juilliard School. From 1995 to 1997 he was the assistant conductor of the Cleveland Orchestra. In November 2008 he made his acclaimed Metropolitan Opera debut conducting John Adams’s Doctor Atomic. His recording of Prokofiev’s Scythian Suite with the Chicago Symphony Orchestra was nominated for a 2008 Grammy Award, and his recording of Mahler’s Symphony No. 9 received top honors from the Chicago Tribune and Gramophone magazine. On May 15, 2010, Mr. Gilbert received an Honorary Doctor of Music degree from The Curtis Institute of Music.
Canadian soprano Barbara Hannigan received her bachelor and master of music degrees from the University of Toronto. Her operatic roles include Lucia in Britten’s *The Rape of Lucretia*, Despina in Mozart’s *Cosi fan tutte*, Amore in Gluck’s *Orfeo ed Eurydice*, Anne Truelove in Stravinsky’s *The Rake’s Progress*, the title role in Janáček’s *The Cunning Little Vixen*, and Larinda in Hasse’s *Larinda e Vanesio*. She sang in the world premieres of Louis Andriessen’s *Writing to Vermeer*, Jan van de Putte’s *Wet Snow*, Michel van der Aa’s solo opera *One*, and Gerald Barry’s *The Bitter Tears of Petra von Kant*. She has received acclaim for her performances of Ligeti’s *Mysteries of the Macabre*, which she has sung with the Toronto Symphony Orchestra, Finnish Radio Symphony Orchestra, Frankfurt Radio Symphony Orchestra, and the Asko and Schönberg Ensembles of Amsterdam.

Ms. Hannigan has performed with orchestras and ensembles around the world; collaborated with conductors including Reinbert de Leeuw, Esa-Pekka Salonen, Sir Simon Rattle, Kurt Masur, Jukka-Pekka Saraste, Ingo Metzmacher, Peter Oundjian, Oliver Knussen, Jonathan Nott, Michael Gielen, and Peter Eötvös; and has worked with composers including Ligeti, Louis Andriessen, Gerald Barry, Stockhausen, Oliver Knussen, and Henri Dutilleux. Recent and upcoming engagements include *Mysteries of the Macabre* and the title role in Stravinsky’s *Le Rossignol* with the Berlin Philharmonic; the title role in Hosokawa’s new opera *Matsukaze* at Théâtre Royal de la Monnaie in Brussels, directed by Sasha Waltz; a return to Aix-en-Provence for the new opera of George Benjamin directed by Luc Bondy; debuts at London’s Royal Opera House, Covent Garden, and Barcelona’s Teatro Liceu; and a European tour of Pierre Boulez’s *Pli selon pli* with Ensemble Intercontemporain conducted the composer.

She will sing her first Lulu at La Monnaie in 2012. In addition to her activities in concert and opera, Ms. Hannigan presents *Lied* recitals with pianist Reinbert de Leeuw. Barbara Hannigan made her New York Philharmonic debut in May 2010 in the role of Gepopo, Chief of the Secret Police, in Ligeti’s *Le Grand Macabre*.
The New York Philharmonic, founded in 1842 by a group of local musicians led by American-born Ureli Corelli Hill, is by far the oldest symphony orchestra in the United States, and one of the oldest in the world. It currently plays some 180 concerts a year, and on May 5, 2010, gave its 15,000th concert — a milestone unmatched by any other symphony orchestra in the world.

Alan Gilbert began his tenure as Music Director, The Yoko Nagae Ceschina Chair, in September 2009, the latest in a distinguished line of 20th-century musical giants that has included Lorin Maazel (2002–09); Kurt Masur (Music Director from 1991 to the summer of 2002; named Music Director Emeritus in 2002); Zubin Mehta (1978–91); Pierre Boulez (1971–77); and Leonard Bernstein, who was appointed Music Director in 1958 and given the lifetime title of Laureate Conductor in 1969.

Since its inception the Orchestra has championed the new music of its time, commissioning or premiering many important works, such as Dvořák's Symphony No. 9, From the New World; Rachmaninoff's Piano Concerto No. 3; Gershwin's Piano Concerto in F; and Copland's Connotations. The Philharmonic has also given the U.S. premieres of such works as Beethoven's Symphonies Nos. 8 and 9 and Brahms's Symphony No. 4. This pioneering tradition has continued to the present day, with works of major contemporary composers regularly scheduled each season, including John Adams's Pulitzer Prize- and Grammy Award-winning On the Transmigration of Souls; Stephen Hartke's Symphony No. 3; Augusta Read Thomas's Gathering Paradise, Emily Dickinson Settings for Soprano and Orchestra; Esa-Pekka Salonen's Piano Concerto; Magnus Lindberg's EXPO; and Christopher Rouse's Odnà Zhizn.

The roster of composers and conductors who have led the Philharmonic includes such historic figures as Theodore Thomas, Antonin Dvořák, Gustav Mahler (Music Director, 1909–11), Otto Klemperer, Richard Strauss, Willem Mengelberg (Music Director, 1922–30), Wilhelm Furtwängler, Arturo Toscanini (Music Director, 1947–49), Dimitri Mitropoulos (Music Director, 1949–58), Klaus Tennstedt, George Szell (Music Advisor, 1969–70), and Erich Leinsdorf.

Long a leader in American musical life, the Philharmonic has over the last century become renowned around the globe, appearing in 430 cities in 63 countries on 5 continents. In October 2009 the Orchestra, led by Music Director Alan Gilbert, made its debut in Hanoi, Vietnam. In February 2008 the Orchestra, led by then-Music Director Lorin Maazel, gave a historic performance in Pyongyang, Democratic People's Republic of Korea — the first visit there by an American orchestra and an event watched around the world and for which the Philharmonic earned the 2008 Common Ground Award for Cultural Diplomacy. Other historic tours have included the 1930 Tour to Europe, with Toscanini; the first Tour to the USSR, in 1959; the 1998 Asia Tour with Kurt Masur, featuring the first performances in mainland China; and the 75th Anniversary European Tour, in 2005, with Lorin Maazel.

A longtime media pioneer, the Philharmonic began radio broadcasts in 1922, and is currently represented by The New York Philharmonic This Week — syndicated nationally 52 weeks per year, and available on nyphi.org. On television, in the 1950s and 1960s, the Philharmonic inspired a generation through Bernstein's Young People's Concerts on CBS. Its television presence has continued with annual appearances on Live From Lincoln Center on PBS, and in 2003 it made history as the first Orchestra ever to perform live on the Grammy Awards, one of the most-watched television events worldwide. In 2004 the Philharmonic became the first major American orchestra to offer downloadable concerts, recorded live. The most recent initiative is Alan Gilbert and the New York Philharmonic: 2010–11 — downloadable concerts, recorded live, available either as a subscription or as 12 individual releases. Since 1917 the Philharmonic has made nearly 2,000 recordings, with more than 500 currently available.

On June 4, 2007, the New York Philharmonic proudly announced a new partnership with Credit Suisse, its first-ever and exclusive Global Sponsor.
Executive Producer: Vince Ford
Producers: Lawrence Rock and Mark Travis
Recording and Mastering Engineer: Lawrence Rock

Performance photos: Chris Lee
Alan Gilbert portrait: Hayley Sparks

Magnus Lindberg’s Souvenir (in memoriam Gérard Grisey) used by arrangement with Boosey & Hawkes

Grisey’s Quatre chants pour franchir le seuil (Four Songs for Crossing the Threshold) used by arrangement with G. Ricordi and Boosey & Hawkes

James Matheson’s True South © 2011 Theodore Presser Company

Julian Anderson’s The Comedy of Change used by arrangement with Faber Music, LTD

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Magnus Lindberg is The Marie-Josée Kravis Composer-in-Residence.

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